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pp 1945 k



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GLOUCESTER TRIENNIAL MUSICAL FESTIVAL.

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Messrs. Robert Cocks and Co.

We are informed that the business of this old and celebrated firm of Music Publishers will, owing to the retirement of the proprietor, be put up to Auction this month. The firm of Robert Cocks and Co. is one of the oldest firms in the music publishing trade, and are Music Publishers to the Queen and H.R.H. the Prince of Wales. The firm was established in 1823 by Robert Cocks, and was carried on by him near Hanover Square, for about twenty-one years, when it was removed to No. 6, New Burlington Street, where it has remained for half a century and is still conducted. In the year 1859 Robert Cocks took his sons, Robert Lincoln and Stroud Lincoln, into partnership. In 1863 Robert Lincoln died, and the business was carried on by the existing partners until 1881, when the senior member, Robert Cocks, retired. Mr. Stroud Lincoln Cocks (who was in the house forty years) also retired, and the present proprietor now follows his example.

During the first sixty years of its existence upwards of 17,500 publications were issued from the house, including many works of solid and permanent worth, such as Czerny's Schools of Practical Composition and of the Pianoforte, Spohr's and Campagnoli's Violin Schools, Albrechtsberger's, Marx's, Reicha's, and Cherubini's Treatises on Counterpoint, J. S. Bach's Pianoforte Works, Hopkins and Rimbault's 'History and Construction of the Organ,' Dupont's 'Method for the Violoncello,' the Oratorios by Handel, Haydn, edited by John Bishop, of Cheltenham, &c. The house has been highly favoured in having a strong phalanx of popular writers on its staff, and years ago the compositions of Strauss, Lanner, Labitzky, Stephen Glover, Brinley Richards, and many other popular composers, aided by the performances of their own bands in this country, gave a wide publicity to their publications. The fact must also not be overlooked that this house was the channel through which at least one national melody, Brinley Richards' 'God Bless the Prince of Wales,' was issued. The pianists Czerny, Gorla, Dreyschock, and Schulhoff were also introduced to the public by Messrs. Cocks.

Mr. Robert Cocks came to London when a boy of fourteen, and would follow the regimental drum-and-fife band whenever an opportunity occurred.

His love of music led a professor of the flute to take an interest in him, and to offer him tuition, and many a time, after business hours, he would walk to the East-End of London on the chance of finding his master at home and getting a lesson upon the flute. His knowledge of this instrument was very serviceable to him when he started in business. At that time and for many years afterwards he would work sixteen hours a day; and assiduity and perseverance met with their reward. In the year 1835, while travelling into Gloucester by the stage coach, the horses bolted and he was overturned, and removed on a shutter, with a broken pelvis bone, to the nearest inn, until sufficiently recovered to be conveyed into Gloucester, where he was laid up for six weeks. Mr. John Amott, cathedral organist of Gloucester, most kindly looked after him. This accident forced him to attend on crutches to his business for three years. In 1881 Mr. Robert Cocks retired, but even then, in his eighty-sixth year, in full possession of all his faculties.

The present Catalogue of Cocks and Co. is one of the most valuable, as it contains every class of composition. The educational works alone are very largely used throughout the world. We have, from time to time, published short pieces in *The Minim* from their Catalogues, and our best thanks are due to the head of the present firm for the privilege so much appreciated by our readers.

London and Provincial Notes.

LONDON.—THE MUSICIANS' PRAYER UNION.—A quarterly meeting will be held at Morley Hall, 26, George Street, Hanover Square, W., on Saturday, October 15th, 1898, at 3.30 p.m., when an Address will be given by the Rev. Griffith Thomas. It is earnestly hoped that all who can will make an effort to attend this first meeting. Members are asked to bring friends. Mr. Livesey Carrott, Hon. Sec., 37, Cambridge Gardens, W.

ROYAL ACADEMY OF MUSIC.—The Royal Academy of Music opened on Monday last with a large accession of new students. The Lecture arrangements for the term will be as follows:—October 5, Mr. Walter Macfarren will deliver a discourse on "The King's Scholars of the R.A.M." The four following Wednesdays will be devoted to a course of lectures on "Some Pianoforte Composers subsequent to Beethoven." Mr. Macfarren will be followed by Mr. F. Corder. The Lectures take place on Wednesdays from 3.15 to 4.15 p.m.; and are open not only to students but to subscribers to the Institution.

The prospectus of the Royal Choral Society (conductor Sir Frederick Bridge) for the season of 1898-99 comprises eight concerts as follows: Nov. 10th, "Elijah" (Mendelssohn); Dec. 8th, Choral

Symphony (Beethoven) and "Hymn of Praise" (Mendelssohn); Jan. 2nd, "Messiah" (Handel); Jan. 26th, "Israel in Egypt" (Handel); Feb. 15th, "The Redemption" (Gounod); March 9th, Wagner concert; March 31st, "Messiah" (Handel); April 20th, "Caractacus" (Elgar) and "The Ruins of Athens" (Beethoven).

—:O:—

CHELTHENHAM.—The Festival Society's first Concert announced for November 3rd is attracting much interest. Madame Albani will sing the solos in Mendelssohn's "Loreley" and in the duet from "Romeo et Juliette" (Act 4), Gounod, with Mr. Ben Davies. The plans for seats will be ready on Monday, October 3rd.

The Opera House has opened for the season. A new musical play "Black and White," by Mark Loftus, was presented during the opening week, and attracted fair houses. Miss Hutchinson's Criterion Comedy Company followed, and gave some popular plays. This week the Farical Comedy "My Innocent Boy," by George Sims and Leonard Merrick, will pay its first visit. The programme for the next three months is decidedly attractive.

TRINITY COLLEGE, LONDON. — The distribution of certificates for the recent Local Examinations will take place in Bennington Hall, St. Margaret's Road, on Thursday afternoon next, October 6th, at 3 o'clock. The Mayor (Colonel R. Rogers) will preside, and the Mayoress (Mrs. R. Rogers) has kindly promised to present the certificates to the Students. Dr. E. H. Turpin, Warden of Trinity College, will attend and give an address on Musical Education. The meeting is an open one, and all interested in the movement are welcome to attend. J. A. Matthews, local secretary.

—:O:—

DOVER.—The Dover Choral Union, conducted by Mr. H. J. Taylor, F.R.C.O., will perform during the coming season Mendelssohn's "Hymn of Praise," Bridge's "Flag of England," and Mr. Taylor's new Lenten Cantata, "The Last Supper."

—:O:—

ST. MORITZ SUISSE.—Sir Herbert Oakeley conducted his orchestral suite, "In the olden style," at a grand concert recently at this favourite resort. The director of the band is Dario Amaldi.

—:O:—

PARKFIELD MUSICAL SOCIETY.—The date fixed for the first concert is Tuesday, October 18th. The Hon. Sec. will be glad to have outstanding subscriptions at members' earliest convenience, also active members' forms duly filled in and signed.



Readers of *The Minim* and their musical friends can obtain a few words neatly printed on card—suitable for a place in their music-rooms and studies—by sending a penny stamp to Frederick Charles Baker, West Bergholt, Colchester, Essex.

—:O:—

LEEDS MUSICAL FESTIVAL.—The final programme for the Triennial Festival at Leeds has just come to hand. There has been so much discussion as to whether novelties pay at these quasi-sacred musical orgies that we append a full list of the new works that will be performed in the Town Hall on October 5th, and the three following days:—

"Caractacus" (a cantata).....	Edgar Elgar
"Music" (an ode)	Otto Goldschmidt
"Moorish Symphony"	Humperdinck
"A Song of Redemption"	Alan Gray
"Ode to the Passions"	Frederic Cowen
"The Birth of Venus"	Gabriel Fauré
"Te Deum"	Villiers Stanford

The first and last-named, dedicated to Her Majesty, are very masterly works. But the old favourites will not be neglected. Mendelssohn's "Elijah" and "Hymn of Praise"; Beethoven's Choral Symphony; Bach's B minor Mass, and a Wagner night are in the programme.

—:O:—

TIVERTON CHORAL SOCIETY. — The Seventh Annual Meeting of the above Society was held in the Town Hall, on Monday, September 19th. The Chair was taken by T. O. Lazenby, Esq. In presenting the Annual Report, the hon. sec., Mr. C. H. Deeks, said: It is my unpleasant duty to call the attention of the members to a very heavy adverse balance, viz., £14 7s. 3d. This is attributed to two causes: first, the very scant support received from the public at our Concerts; and secondly to the increased expenditure for professional assistance and hire of music. I hope at an early date to devise some means of at all events reducing the balance. The Western Counties' Musical Association has selected "Judas Macabæus" and Gounod's "Faust" for performance at the next Festival, the former work having been specially chosen for the encouragement of the Branches. We shall perform it at our first Concert, and it is hoped that a good contingent will represent our Society at the Exeter performance next Easter. There was a good deal of discussion afterwards, and a desire expressed to improve matters during the coming season.

Just Published.

Second Edition. Useful for Musical Students. "The Musical Students' Register of Daily Practice," arranged by J. A. Matthews. Price Threepence. Sold by all Book and Music Sellers, or the Publisher, "Minim Office, Cheltenham.





COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

ADVERTISEMENTS.—Terms may be had on application.

SUBSCRIPTIONS.—"The Minim" will be sent on the first of each month to Subscribers, at 1/- per annum, or post free, 1/6, payable in advance.

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THE TRIENNIAL MUSICAL FESTIVAL AT GLOUCESTER.

THE One Hundredth and Seventy-fifth meeting of the Three Choirs is an event of the past.

Its success from every point has been pronounced in the most complimentary manner.

Glorious weather throughout the week added greatly to the enjoyment. New and effective compositions, vocal and instrumental, were produced. A splendid band and chorus, artists of the first rank, some of whom were new at these time-honoured gatherings, and an eminent body of composers and conductors were brought together, the principal figure being the new Organist of the Cathedral, Mr. A. Herbert Brewer, who has proved himself a capable and excellent chief, worthy of the important position he had to fill, and who is a welcome addition to the long list of notable musicians connected with the ancient and celebrated City of Gloucester. There is one other important matter to note, viz.: the fact that the fine body of choralists were all of the Three Festival Counties, Gloucester, Worcester and Hereford.

It has, once more, been proved that an enthusiastic and highly cultivated army of singers can be gathered together from the Three Counties, fully competent for all that is required for the artistic rendering of the works—new and old. We are still of the opinion expressed ten years ago, that more may be done in this direction to improve future Festivals. Let the matter be considered in good time, and not be driven too near the date of the next Triennial Festival. Greater successes may then be obtained, artistically and financially, by extending local interest and by cultivating local talent. Our hearty congratulations are offered to all who worked so well to ensure the success of the late celebrated Musical Festival.

M.

Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patrons—

HER MAJESTY THE QUEEN AND THE ROYAL FAMILY.

President—

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.

Principal—SIR A. C. MACKENZIE, MUS.DOC.

The Academy offers to Pupils of both sexes an opportunity of receiving a thorough education in music in all its branches under the most eminent Professors.

MICHAELMAS TERM began Monday, September 26th.

The Erard Scholarship for Harp will be competed for on Wednesday, 5th October.

The Erard Scholarship for Pianoforte will be competed for on Thursday, 6th October.

Particulars and conditions will be forwarded on application.

The Metropolitan Examination of Musical Composers or Performers and Teachers is held twice a year at the Royal Academy of Music, viz., during the Summer and Christmas vacations. The Syllabus of the next Examination is now ready.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAUT, Secretary.

Births and Deaths of Celebrated Musicians.

OCTOBER.

3rd.—Martini, G. (died 1784, at Bologna). Known as "Padre Martini." An eminent writer on music, and composer.

6th.—Lind, Jenny (Madame Goldschmidt). (Born 1820, at Stockholm.) A famous singer. (Died at Malvern, 1887.)

7th.—Molique, W. B. (born 1803, at Nuremberg). Celebrated violinist and composer. (Died 1869, at Canstadt.)

8th.—Boieldieu, F. A. (born 1775, at Rouen. Composer of many operas, &c., including "La Dame Blanche." (Died October 8th, 1834, at Jarey, Paris.)

9th.—Saint-Saëns, C. C., Mus.Doc. Cambridge (born 1835, at Paris). Renowned composer of all kinds of music.

15th.—Gounod, Ch. F. (died 1893, at Paris).

16th.—Spohr, Louis (died (22nd ?) 1859, at Cassel). Great violinist and composer. (Born April 5th, 1784 at Brunswick.)

17th.—Chopin, F. F. (died 1849, at Paris). Great pianist and composer. (Born February 22nd, 1810.) (? March 1st, 1809.)

20th.—Balfe, M. W. (died 1870, at Rowney Abbey; born May 15th, 1808, at Dublin.)

21st.—Reeves, John Sims (born 1822, at Shooter's Hill, Kent). Celebrated tenor singer. A national testimonial was started this year (1898) in recognition of his talent.

21st.—Liszt, Franz (Abbé) (born 1811, at Raiding). Great composer and pianist. (Died July 31st, 1886, at Bayreuth.)

22nd.—Gade, Niels (born 1817, at Copenhagen). Renowned composer. (Died December 21st, 1890, at Copenhagen.)

26th.—Smart, Henry (born 1813, at London). A distinguished organist and composer. (Died 1879, at London.)

31st.—Macfarren, Sir George Alexander, Mus.Doc. Cambridge (died 1887, at London). Celebrated composer and theorist. Principal of the Royal Academy of Music; Professor of Music at Cambridge University, 1875, until his death. (Born March 2nd, 1813, at London.)

Editorial.

With this number of *The Minim*, which commences the sixth volume, is given as a supplement, a photograph picture of the Festival Orchestra in Gloucester Cathedral, as seen on Thursday morning, September 15th, at a rehearsal of Verdi's "Stabat Mater." It was taken by Mr. G. Coles, the well-known artist of Gloucester, to whom our best thanks are due for permission to reproduce the beautiful picture. The photograph is mounted on card, and may be had per post for 1s. 1d. Address—Mr. G. Coles, 10, Southgate Street, Gloucester.

—:O:—

In another part of our magazine will be seen another effective picture of the nave of Gloucester Cathedral, the work of the famous artist, Mr. Edward J. Burrow, of Cheltenham. This may be found in the popular work, "Gloucester and Tewkesbury illustrated; or, The Great Abbeys of the Severn Lands," price sixpence. Our obligations are also due to Mr. Burrow for the kind permission to use his artistic production.

—:O:—

We also give as a supplement the plan and specification of the Royal College of Organists Organ, which is used for the practical work at Bloomsbury Hall.

We have pleasure in calling attention to the first set of Questions given in this month's *Minim* on "The Theory of Music." It is our intention to follow on monthly, with a progressive set of questions, which we trust will be of value to young students and others. They are intended to lead up to more advanced subjects, making a complete and useful collection for class use, and for students entering for any of the established musical examinations. Arrangements will be made for giving answers to the questions from time to time as may be necessary.

—:O:—

The fifth volume just completed, may be had bound in cloth, price 2s. 6d., or the last two volumes (4 and 5), bound in cloth, price 4s. Address—The Editor, *Minim* Office.

—:O:—

Several articles, reports of Musical Societies, and other matter held over until next month.

Gold Dust.

The road to most experience in this world lies through a vale of tears.

The consciousness of duty performed gives us music at midnight.—HERBERT.

The Christian does not serve God for happiness, but God, by a sublime necessity, has attached happiness to His service.

The harvest and vintage come not every day, therefore be provident.

The great question is not so much what money you have in your pocket, as what you will buy with it.—RUSKIN.

Give God the first and last of each day's thoughts.

It is well for a man to respect his own vocation, whatever it is.—DICKENS.

I don't believe in porcupine forgiveness. There are saintly fellows who, when they forgive, first worry and harass the one who craves forgiveness; then they pierce him with quills and heap damnation on his head, and say, "I forgive."—NEWMAN.

Little words are the sweetest to hear; little charities fly farthest, and stay longest on the wing; little lakes are stillest, and little hearts the fullest, and little farms the best tilled. Little books are the most read, and little songs the most loved. And when Nature would make anything especially rare and beautiful, she makes it little—little pearls, little diamonds, little dews. *Multum in parvo*,—much in little—is the great beauty of all that we love best, hope for most, and remember the longest.

The Royal College of Music

(Incorporated by Royal Charter, 1883).

PRINCE CONSORT ROAD, SOUTH KENSINGTON, LONDON.

President—H.R.H. THE PRINCE OF WALES, K.G.

Director—

SIR C. HUBERT H. PARRY, D.C.L., M.A., Mus. Doc.

Hon. Secretary—CHARLES MORLEY, Esq., M.P.

Telegraphic Address—"Initiative, London."

The TERM commenced on September 26th.

ASSOCIATE OF THE ROYAL COLLEGE OF MUSIC.

The Next Examination for Certificate of Proficiency, with the above title, will take place at the College in April, 1899.

Syllabus and Official Entry Forms may be obtained from

FRANK POWNALL, Registrar

Words for Music.

THE WAKENED HARP.

The flag of Erin waved beside

Old Tara's castle wall,

Below it bloomed, in joy and pride,

An orange-lily tall.

Swayed by the breeze the silken folds

Caressed the lily's head:

"Let us forget the bitter past,"

The banner gently said.

"Why should our colors or our faith

Like barriers fall between?

Thy chalice glows with orange hue,

Thy stem and leaves are green.

Our common hope is God's great love,

Thy Saviour, too, is mine,

And o'er us from His throne above

Shines down the light divine."

"God bless thee for thy words of peace!"

The waving blossom cried;

"We'll bury, with the bygone years,

Their discord and their pride.

Well may thy floating folds of green

In triumph be unfurled!

Thy color is the selfsame one

That gladdens all the world."

Then, scattered at their feet, they saw

A nation's broken chain;

And, lo! the silent air was rent

By music's thrilling strain.

In rapture at love's glorious dawn

O'er Erin's troubled shore,

The harp, long mute on Tara's wall,

Rang out in song once more.

MARY MACNABB JOHNSTON,

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U.S.A.

Trinity College, London.

For Musical Education and Examination. Inst. 1872.
MANDEVILLE PLACE, MANCHESTER SQUARE, W.

President—The RIGHT HON. LORD COLERIDGE, M.A., Q.C.

Warden—Professor E. H. TURPIN, Mus.D.

Director of Examinations—Prof. JAMES HIGGS, Mus.B.

HIGHER EXAMINATIONS.

The last day of Entry for the 51st Half-yearly Higher Examinations taking place at the College on January 9th, 1899, is December 9th, 1898.

Examination Fees from One Guinea to Three Guineas.

LOCAL EXAMINATIONS.

The last day of Entry for the next Musical Knowledge Examination, which takes place on December 17th, 1898, is November 17th, 1898.

Entrance Fees from 6s. to 10s. 6d.

The forthcoming Local Examinations in Instrumental and Vocal Music take place in November and December, 1898, and in January, February, March, April, May, June, and July, 1899, at the various centres (a list of which may be had on application (throughout the United Kingdom, and include Pianoforte and Organ Playing, Solo Singing, Violin or other Orchestral Instruments.

Examination Fee One Guinea.

Any or all of the following printed papers may be had on application to the undersigned:—(a) Regulations and list of music to be performed for the local examinations in Instrumental and Vocal Music, and regulations for the (Theoretical) Local Examinations in Musical Knowledge; (b) List of Local Centres; (c) Regulations for the Higher Examinations for Diplomas and Certificates and list of music to be performed for the Higher Certificates in Vocal and Instrumental Subjects; (d) Prospectus of the Classes and Lectures Department, including Regulations for Scholarships, Exhibitions, &c.; (e) General Prospectus, containing list of honorary officers; (f) Regulations for the Enrolment of Institutions in Union; (g) Regulations for Academic Membership; (h) Regulations for Clergy Examination.

By Order.

SHELLEY FISHER, *Secretary*.

Gloucester Triennial Musical Festival.

ARCHITECTURE AND MUSIC.

The following sermon was preached by the Very Rev. the Dean (Dr. H. Donald M. Spence), who took his text from the Wisdom of Solomon, 6th chapter, 22nd verse:—

The surroundings of a custodian of a mediæval Cathedral, beautiful though they are, at the same are unutterably pathetic. They tell him, do the pages of the old solemn book of stone he is never weary of turning over and of pondering upon, that the genius of man has its limits which it may never pass; that the story of human progress to higher and ever higher levels is often a delusive one; that in past ages his forefathers were perhaps as noble

and chivalrous, aye nobler, more chivalrous, than the men of his own generation; that their imagination was more brilliant and their hands more cunning; that if in some respects progress is visible, in others the movement is retrograde.

Again, a great mediæval Cathedral like our own glorious Gloucester, inimitable with its fadeless beauty and matchless strength, surely deals a very heavy blow to human pride, and it teaches humility to the most competent and ablest of our number, for it is a conception belonging to a past age. A great gathering, however, like the present, for various reasons, is an inspiring one, and bids us be trustful, even hopeful.

Dwell we a brief while first on our surroundings. Of all works devised by human ingenuity and carried on by human skill, the triumphs of architecture are among the most enduring, afford the most genuine and purest delight to the greater number of men and women, are confessedly the most attractive, perhaps the most instructive, as they are among the most enduring of human creations. The glories of Luxor and Karnak, which for several thousand years have been mirrored in the grey green Nile, the white and gleaming shrines of Athens the bright and happy, the mighty ruins of eternal Rome, are splendid instances.

But perhaps the conspicuous examples of this architecture, the most loved of human arts and crafts, are after all the mediæval Cathedrals. The first object of interest for the modern traveller in search of health or rest is a Cathedral—all sorts and conditions of men find delight in its contemplation. The delight of course is varied, but the strange and witching beauty finds them all. This appeal to the higher and devotional side of our nature speaks to every soul, to the unlearned as to the learned, to the mill-hand as to the scholar. The wanderer from the new world beyond the seas at once seeks them out, conscious that in them he will find a beauty and a joy such as he will never see or feel outside their charmed walls.

I have said that to the custodian of such a Cathedral the surroundings are, if not sad, at least pathetic, for these magnificent creations of human genius belong to a somewhat remote past, and for nearly 400 years, as far as these exquisite buildings are concerned, save for purposes of necessary repair—repair simply to arrest the ravages of time—the clink of trowel and pickaxe has been hushed. It is scarcely an exaggerated statement which speaks of architecture in its noblest sense as a lost art. Very significant are the words of one of the greatest of modern architects who, after dwelling on the decadence of his loved art, tells us how it is a somewhat saddening reflection, but there is no escaping from the conclusion, that the art which

created the glorious abbeys and minsters, the beautiful parish churches so plentifully dotted over our country—abbeys, minsters, and churches which the churchmen of the second half of the nineteenth century so reverently and wisely restore and seek to copy stone by stone, arch by arch, window by window, down to the smallest bit of ornament—is a lost art! Men have come sorrowfully to see that mediæval architecture is the last link—perhaps the most beautiful as well as the last link of that long chain of architectural styles, “commencing in far back ages in Egypt and passing on in continuous course through Assyria, Persia, Greece, Rome, and Byzantium, and thence taken up by the infant nations of modern Europe, and by them prolonged through successive ages of continuous progress till it terminated in the beautiful thirteenth and fourteenth century Gothic, and has never since produced a link of its own. . . . Alas! it is the last link of that mighty chain which had stretched unbroken through nearly 4,000 years—the glorious termination of the history of original and genuine architecture.” Well may men love it and seek to preserve the examples they possess of it, and aim at copying it as well as they can. So much for my note of sadness. Now let me strike a different chord. Such a gathering as the present, I repeat, is an inspiring one, for it tells me that if one great art dies He who loves us and has redeemed us at so great a price, gives His children something in its place.

Now it is strange that amidst all the gorgeous and striking ceremonial of the mediæval services, with their wealth of colour and ornament, with all their touching and elaborate symbolism, music, as it is now understood, was unknown and comparatively neglected. In the noblest Cathedral of the Middle Ages, in the stateliest Benedictine or Cistercian abbey, while the eye was filled with sights of solemnity and beauty, each sight containing its special and peculiar teaching, the ear was comparatively uncared for. Strangely monotonous and even harsh would chant and psalm and hymn, as rendered in the mighty abbeys of Westminster, Durham, or Gloucester in the days of the Plantagenets, or later of the White Rose or Red Rose Kings, sound to the musically-trained ears of the worshippers of the second half of the nineteenth century. Indeed, music as a great science was unknown in pre-Reformation times. The most complete anthem-book may be searched through by the curious scholar, but scarcely a musical composer of any note will be found in these collections, of a date earlier than the reign of Queen Elizabeth. It would seem as though, when architecture ceased in the sixteenth century to be a living craft, a new art was discovered and worked at by men.

A new art—I say these words strange to some, with emphasis. One who has a right to speak of music, thus voices my assertion. While telling us that certain grand forms of music loom out of the darkness of the earlier centuries of our era, the famous musician to whom I refer, adds that little of what we understand of music existed before the later years of the fifteenth century, when architecture died. It was no renaissance, for that which had never been born could not be born again. It was a new art which charmed and delighted men as they listened to the magic of the sounds evoked by the majesty of the compositions of Palestrina or by the sweetness of the music of Marenzio. It is true, as I said, that certain grand forms of music loom out of the darkness of the remote past—shadowy forms—for the rare composers and writers of the music of the past are, as far as music is concerned, but the shadow of names now. I allude as famous examples of these shadows of names, to names such as Gregory and Isidore, Hucbald, and the eleventh century Maestro Guido Aretino.

With extraordinary rapidity developed the new craft. To give here some familiar landmarks:—Henry VIII, was reigning before *Josquin Després, whom all musicians revere as one of the earliest, certainly the most renowned, of the pioneers of modern music, became generally known in Europe. The famous Roman School of Music only dates from 1540 in the last years of the same reign. The oratorio even in its more simple forms made its appearance some seventy years later. Not until the last years of our Queen Elizabeth were the names of Palestrina and Marenzio, those great early composers, conspicuous; and the Queen so loved of Englishmen had long fallen asleep before Carrissimi, the earliest master of the sacred cantata in its many forms, gave his mighty impulse to the new-born art, while the works of his world-famed pupil Scarlatti and of our own English Purcell belong to the art records of the days of William and Mary and Queen Anne. See how the whole of the marvellous story of music—as we understand music—belongs to quite recent days!

All through the 18th century, when the Georges reigned, architecture slept its well-nigh dreamless sleep. But the new art of music grew with each succeeding year, while the men whose names will never die, lived and wrote. It was this 18th century which saw a Beethoven, a Handel, a Bach, a Haydn, and a Mozart. As masters of the new-born craft none can be conceived greater. The century now closing boasts, however, a long

*Josquin Des Pres, was born at Hainault, Belgium, in 1450. He was styled by his contemporaries the “Prince of Music.” He died in 1521, at Condé.—Ed. *Minim*.

line of true followers and worthy disciples of those great ones, men whose names are household words in every European city.

But my brief record, necessarily dry and bald, of a momentous change in the teaching of the world will be incomplete without one word on the glorious instrument—the voice so to speak—of these masters of the new art. The organ—as we now know it—was born among us at the same date when architecture died. Like the music of the Middle Ages in the days when these vast and peerless buildings arose, it is true the organ was not unknown, but like mediæval music it was a small, poor thing compared with the stupendous instrument we know and love.

There was no great organ before the last years of the 15th century, when the Tudors reigned. The 16th and 17th centuries witnessed its development, and acknowledged its surpassing grandeur, and recognised its fitness as one of the chief hand-maids of the new great art.

Now the secret of the men who built this lordly Abbey is lost—never again will such a triumph of architecture, alas! a dead art, arise to charm and delight, to instruct and inspire the children of men. But we may still preserve and reverently use this rare and noble legacy of a vanished age as a shrine and a peerless teaching home—a prayer house in which are taught the great evangelical truths by which Christian men live and breathe and have their being the saving knowledge of the work of the Precious Blood, the glad redemption story, the story of the love of men, which never ages, never palls, but which, like dew, descends on each succeeding generation of believers, and gives them new stores of faith and hope and love. This, these things, we try to do, and not without success, for as God's bright glory cloud once brooded over the sacred desert tent and the holy Jerusalem Temple, so now upon our beloved and ancient Cathedral with its almost countless services of praise and prayer and teaching, God's blessing surely rests.

"It sleeps"—does our Cathedral, as one has lately said in words beautiful as true—"It sleeps with its splendid dreams upon its lifted face." But it has, too, its many wakeful working hours—not the least memorable of these will strike this week when the charmed strains of Handel and Haydn, Mozart, Mendelssohn and Beethoven, and of the great Englishmen Gibbons, Boyce, Walmisley and Wesley, and last but not least of Hubert Parry, peal through these fretted vaults "lingering and wandering on" among these wondrous chambers of inspired imagery, while the almost prophetic words of that truest English song-man, Wordsworth, became history.

Give all thou cans't; high heaven rejects
the lore

Of nicely calculated less or more:

So deem'd the man who fashion'd for the
sense

These lofty pillars, spread that branching
roof

Self poised, and scoop'd into ten thousand
cells,

Where light and shade repose, where
music dwells

Lingering and wandering on as loth to
die—

Like thoughts whose very sweetness
yieldeth proof

That they were born for immortality.

Now, sanctify this glorious Festival service, colour the work of the coming week, with the great unselfish gift of charity. Let the widows and the orphans of the men who with scant hope of recompense or reward have given their life work to the blessed cause of our religion, and who dying, as it seems to us, all too soon, have left behind them wife and little ones alone to fight the hard stern battle of life, let these helpless, sad-eyed ones have reason to bless the day when the Festival of the Three Choirs was held in Gloucester.

And you of this vast assembly who have come hither to pray or to meditate, to listen or to rest, be pitiful, be generous. Out of your abundance or your penury spare something to brighten, or at least to sweeten, those grey and stricken lives of the widows and orphans for whom we dare passionately to plead.

And He who watches over England—Who never slumbers nor sleeps—Whose presence now fills this House—Whose Almighty wings outstretched you ask to guard you and yours by night and day—Whose glorious arm you pray to shield you from sickness, sorrow, care: He will bless and multiply your gifts of silver or of gold, because you give it in His dear name and for His dear sake.

The Royal College of Organists.

We have great pleasure in giving, on another page, a specification of the Royal College of Organists' organ, erected in Bloomsbury Hall, London, by Messrs. Brindley and Foster. It is blown by an Hydraulic engine. The action is tubular-pneumatic, and some of the stops are transferable by ingenious mechanism, one manual to another, as the Dulciana and Clarionet. We hope this sketch will be of service to future candidates entering for the A.R.C.O., and the F.R.C.O. examinations. We are indebted to the esteemed Honorary Secretary, Dr. E. H. Turpin, for permission to reproduce the plan and specification of the organ, and our best thanks are now tendered for the same.

created the glorious abbeys and minsters, the beautiful parish churches so plentifully dotted over our country—abbeys, minsters, and churches which the churchmen of the second half of the nineteenth century so reverently and wisely restore and seek to copy stone by stone, arch by arch, window by window, down to the smallest bit of ornament—is a lost art! Men have come sorrowfully to see that mediæval architecture is the last link—perhaps the most beautiful as well as the last link of that long chain of architectural styles, “commencing in far back ages in Egypt and passing on in continuous course through Assyria, Persia, Greece, Rome, and Byzantium, and thence taken up by the infant nations of modern Europe, and by them prolonged through successive ages of continuous progress till it terminated in the beautiful thirteenth and fourteenth century Gothic, and has never since produced a link of its own. . . . Alas! it is the last link of that mighty chain which had stretched unbroken through nearly 4,000 years—the glorious termination of the history of original and genuine architecture.” Well may men love it and seek to preserve the examples they possess of it, and aim at copying it as well as they can. So much for my note of sadness. Now let me strike a different chord. Such a gathering as the present, I repeat, is an inspiring one, for it tells me that if one great art dies He who loves us and has redeemed us at so great a price, gives His children something in its place.

Now it is strange that amidst all the gorgeous and striking ceremonial of the mediæval services, with their wealth of colour and ornament, with all their touching and elaborate symbolism, music, as it is now understood, was unknown and comparatively neglected. In the noblest Cathedral of the Middle Ages, in the stateliest Benedictine or Cistercian abbey, while the eye was filled with sights of solemnity and beauty, each sight containing its special and peculiar teaching, the ear was comparatively uncared for. Strangely monotonous and even harsh would chant and psalm and hymn, as rendered in the mighty abbeys of Westminster, Durham, or Gloucester in the days of the Plantagenets, or later of the White Rose or Red Rose Kings, sound to the musically-trained ears of the worshippers of the second half of the nineteenth century. Indeed, music as a great science was unknown in pre-Reformation times. The most complete anthem-book may be searched through by the curious scholar, but scarcely a musical composer of any note will be found in these collections, of a date earlier than the reign of Queen Elizabeth. It would seem as though, when architecture ceased in the sixteenth century to be a living craft, a new art was discovered and worked at by men.

A new art—I say these words strange to some, with emphasis. One who has a right to speak of music, thus voices my assertion. While telling us that certain grand forms of music loom out of the darkness of the earlier centuries of our era, the famous musician to whom I refer, adds that little of what we understand of music existed before the later years of the fifteenth century, when architecture died. It was no renaissance, for that which had never been born could not be born again. It was a new art which charmed and delighted men as they listened to the magic of the sounds evoked by the majesty of the compositions of Palestrina or by the sweetness of the music of Marenzio. It is true, as I said, that certain grand forms of music loom out of the darkness of the remote past—shadowy forms—for the rare composers and writers of the music of the past are, as far as music is concerned, but the shadow of names now. I allude as famous examples of these shadows of names, to names such as Gregory and Isidore, Huchbald, and the eleventh century Maestro Guido Aretino.

With extraordinary rapidity developed the new craft. To give here some familiar landmarks:—Henry VIII, was reigning before *Josquin Després, whom all musicians revere as one of the earliest, certainly the most renowned, of the pioneers of modern music, became generally known in Europe. The famous Roman School of Music only dates from 1540 in the last years of the same reign. The oratorio even in its more simple forms made its appearance some seventy years later. Not until the last years of our Queen Elizabeth were the names of Palestrina and Marenzio, those great early composers, conspicuous; and the Queen so loved of Englishmen had long fallen asleep before Carrissimi, the earliest master of the sacred cantata in its many forms, gave his mighty impulse to the new-born art, while the works of his world-famed pupil Scarlatti and of our own English Purcell belong to the art records of the days of William and Mary and Queen Anne. See how the whole of the marvellous story of music—as we understand music—belongs to quite recent days!

All through the 18th century, when the Georges reigned, architecture slept its well-nigh dreamless sleep. But the new art of music grew with each succeeding year, while the men whose names will never die, lived and wrote. It was this 18th century which saw a Beethoven, a Handel, a Bach, a Haydn, and a Mozart. As masters of the new-born craft none can be conceived greater. The century now closing boasts, however, a long

*Josquin Des Pres, was born at Hainault, Belgium, in 1450. He was styled by his contemporaries the “Prince of Music.” He died in 1521, at Condé.—Ed. Minim.

line of true followers and worthy disciples of those great ones, men whose names are household words in every European city.

But my brief record, necessarily dry and bald, of a momentous change in the teaching of the world will be incomplete without one word on the glorious instrument—the voice so to speak—of these masters of the new art. The organ—as we now know it—was born among us at the same date when architecture died. Like the music of the Middle Ages in the days when these vast and peerless buildings arose, it is true the organ was not unknown, but like mediæval music it was a small, poor thing compared with the stupendous instrument we know and love.

There was no great organ before the last years of the 15th century, when the Tudors reigned. The 16th and 17th centuries witnessed its development, and acknowledged its surpassing grandeur, and recognised its fitness as one of the chief hand-maids of the new great art.

Now the secret of the men who built this lordly Abbey is lost—never again will such a triumph of architecture, alas! a dead art, arise to charm and delight, to instruct and inspire the children of men. But we may still preserve and reverently use this rare and noble legacy of a vanished age as a shrine and a peerless teaching home—a prayer house in which are taught the great evangelical truths by which Christian men live and breathe and have their being the saving knowledge of the work of the Precious Blood, the glad redemption story, the story of the love of men, which never ages, never palls, but which, like dew, descends on each succeeding generation of believers, and gives them new stores of faith and hope and love. This, these things, we try to do, and not without success, for as God's bright glory cloud once brooded over the sacred desert tent and the holy Jerusalem Temple, so now upon our beloved and ancient Cathedral with its almost countless services of praise and prayer and teaching, God's blessing surely rests.

"It sleeps"—does our Cathedral, as one has lately said in words beautiful as true—"It sleeps with its splendid dreams upon its lifted face." But it has, too, its many wakeful working hours—not the least memorable of these will strike this week when the charmed strains of Handel and Haydn, Mozart, Mendelssohn and Beethoven, and of the great Englishmen Gibbons, Boyce, Walmisley and Wesley, and last but not least of Hubert Parry, peal through these fretted vaults "lingering and wandering on" among these wondrous chambers of inspired imagery, while the almost prophetic words of that truest English song-man, Wordsworth, became history.

Give all thou cans't; high heaven rejects
the lore

Of nicely calculated less or more:

So deem'd the man who fashion'd for the
sense

These lofty pillars, spread that branching
roof

Self poised, and scoop'd into ten thousand
cells,

Where light and shade repose, where
music dwells

Lingering and wandering on as loth to
die—

Like thoughts whose very sweetness
yieldeth proof

That they were born for immortality.

Now, sanctify this glorious Festival service, colour the work of the coming week, with the great unselfish gift of charity. Let the widows and the orphans of the men who with scant hope of recompense or reward have given their life work to the blessed cause of our religion, and who dying, as it seems to us, all too soon, have left behind them wife and little ones alone to fight the hard stern battle of life, let these helpless, sad-eyed ones have reason to bless the day when the Festival of the Three Choirs was held in Gloucester.

And you of this vast assembly who have come hither to pray or to meditate, to listen or to rest, be pitiful, be generous. Out of your abundance or your penury spare something to brighten, or at least to sweeten, those grey and stricken lives of the widows and orphans for whom we dare passionately to plead.

And He who watches over England—Who never slumbers nor sleeps—Whose presence now fills this House—Whose Almighty wings outstretched you ask to guard you and yours by night and day—Whose glorious arm you pray to shield you from sickness, sorrow, care; He will bless and multiply your gifts of silver or of gold, because you give it in His dear name and for His dear sake.

The Royal College of Organists.

We have great pleasure in giving, on another page, a specification of the Royal College of Organists' organ, erected in Bloomsbury Hall, London, by Messrs. Brindley and Foster. It is blown by an Hydraulic engine. The action is tubular-pneumatic, and some of the stops are transferable by ingenious mechanism, one manual to another, as the Dulciana and Clarionet. We hope this sketch will be of service to future candidates entering for the A.R.C.O., and the F.R.C.O. examinations. We are indebted to the esteemed Honorary Secretary, Dr. E. H. Turpin, for permission to reproduce the plan and specification of the organ, and our best thanks are now tendered for the same.

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Directors of Studies—Miss Agnes Wilson and W. Stroud Wilson, Esq.

For further particulars, address Secretary.

Correspondence.

The Editor of *The Minim* does not hold himself responsible for any expressions made by Correspondents.]

"ST. KENELME."

To the Editor of "The Minim."

Sir,—All lovers of ancient local history would be interested in the article under this heading which appeared in last September *Minim*. In the first paragraph of the article it is said that "the site of the old Winchcombe Abbey could scarcely be ascertained." With regard to this statement I should like to say that about six years ago Mrs. Dent, of Sudeley Castle, caused excavations to be made in the Abbey Demesnes, with the result that the foundations of the old Abbey were discovered, and several stones and relics of mediæval times were unearthed. These relics are placed in the Vestry of the Parish Church. A cross now marks the spot upon which the Abbey tower once stood. The Abbey houses, where the monks lived, are still in existence and tenanted. Statues of Kings Kenulph and Henry VI. have been placed within the last few years at the west end of the Parish Church. Visitors to Winchcombe should make a point of seeing the Church; to the musical ones, I might add, that the Organ is a two manual instrument, rebuilt by Bishop, and those desiring to try it I should be very pleased to give them the opportunity.

Yours very truly,

W. E. HASLAM, A.R.C.O.,

Organist, Winchcombe Parish Church.

September 6th, 1898.

THE GLOUCESTER MUSICAL FESTIVAL OF 1898.

To the Editor of "The Minim."

Sir,—Considerable satisfaction has been expressed on all sides that the Chorus for the above Festival which had been selected from the three counties, viz., Gloucestershire, Worcestershire, and Herefordshire, should have proved so eminently satisfactory. As one of the oldest members of the musical profession living in this county (Gloucestershire), I heartily rejoice that the Executive Committee (acting no doubt on the advice of their Conductor) were bold enough to hazard the experiment, but my object in writing to you is to ask why such a proceeding should be limited to the chorus. To my knowledge (and I speak from practical experience) there are many members of our profession living near at hand who are thoroughly qualified to take their places in the orchestra, and my contention is that they have a prior claim over those who are no better qualified, and who hail from a much greater distance. In days gone by it was the custom to engage from Gloucester and Cheltenham, all whose rank in the profession entitled them to such a position, but of late years local professionals have been gradually eliminated, so much so, that at the late Festival not a single Gloucester performer was on the list, and only two (Messrs. E. G. Woodward and J. E. Teague) from Cheltenham, a third (Mr. Chapman), being an extra for occasional work. For the purposes of Art and Charity these Festivals stand very high, anything therefore savouring of red-tapeism or back stairs influence should not be tolerated. It is earnestly to be hoped that before the next Festival arrives, those who have the power will interest themselves in doing justice to our local professionals. We now have a conductor born in Gloucester, and to him we shall look for a just recognition of those whose claim I now advocate. In conclusion I would desire to congratulate the Dean and Chapter on having appointed such an efficient organist. The manner in which he has acquitted himself through his arduous labours during the Festival, has proved him to be the right man in the right place.

Most truly yours,

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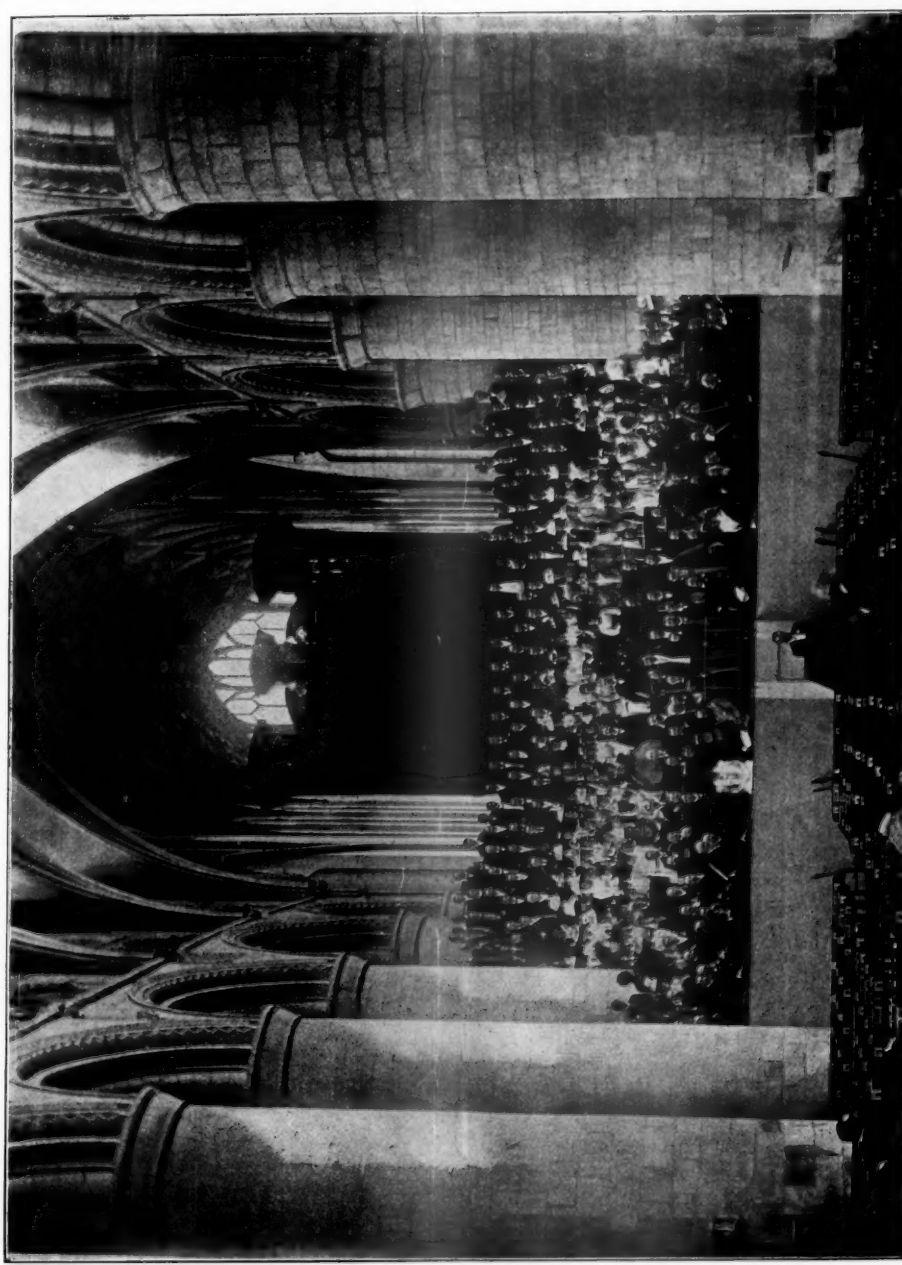
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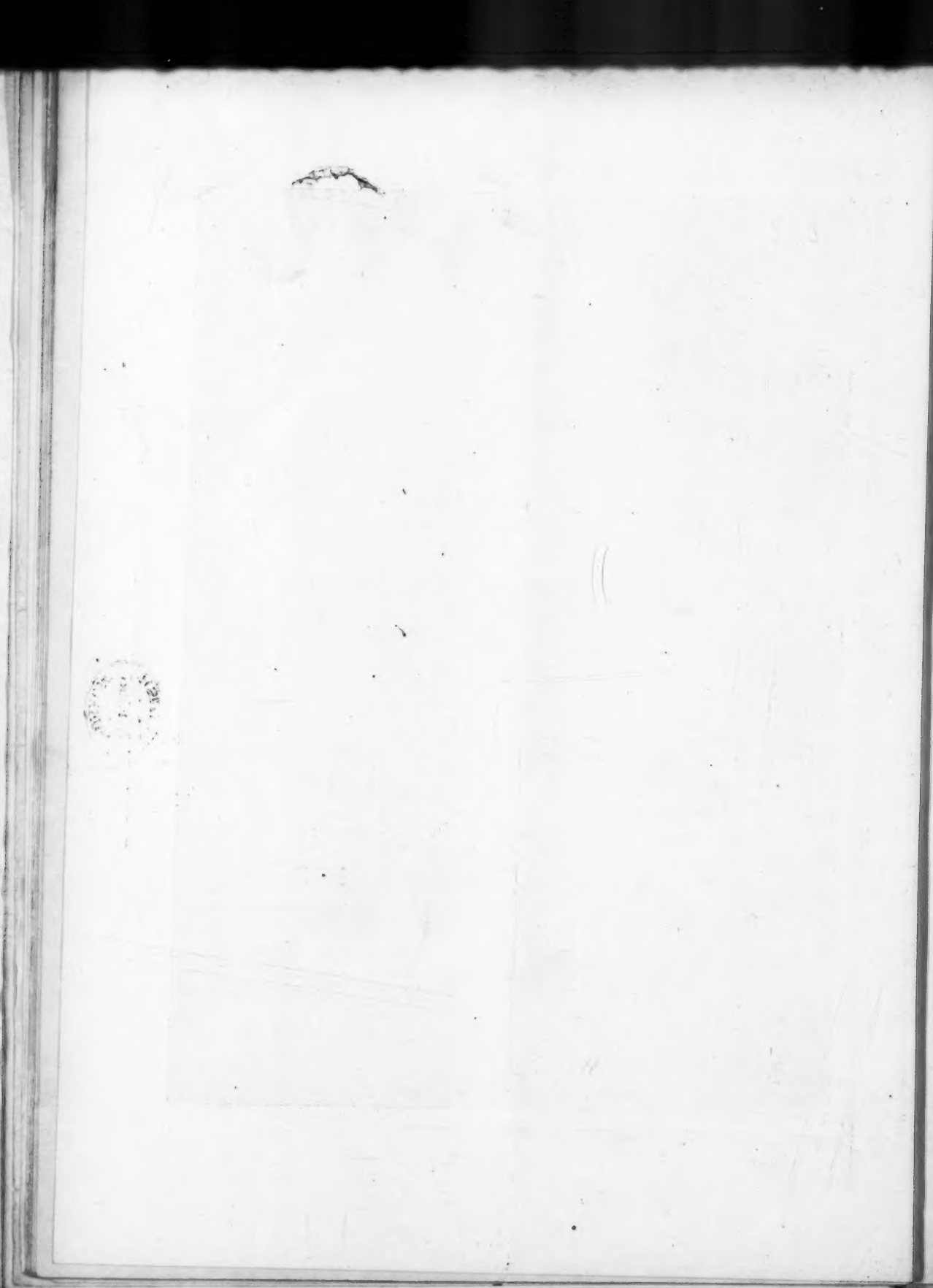
Supplement to "The Minim," October, 1898.



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Photographed by Mr. G. Coles Gloucester. **GLoucester MUSICAL FESTIVAL, 1898.**



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"At Home, 4 to 7—Music."

[CONCLUSION.]

As your approving eye takes in the low toned wall-paper, you feel sure your taste will be gratified further up-stairs, and you are not disappointed. An air of refinement hangs over everything, subtle and indescribable, from the cultivated tones and *real* welcome of the hostess, to the pleasant "va et vien," and talk (not chatter) of the intelligent personalities she delights in drawing around her, types poor Mrs. A. could never get to her house, and would not appreciate if she could. After a brief interesting talk with that rising young Swedish poet one is always hearing about but never met until to-day (Mrs. B. has a wonderful knack of coaxing shy genius to her side), I seat myself next M—an habitue of the house, who says "now we shall have a treat," and prepare to listen to the æsthetic food that is served for us. We are as sure that the passionate type of ballad will have no place here, as that the rendering of the Mozart strains by violin and piano will be worthy the close attention of this select and critical audience. Critical I mean in the right sense, not ever carping, belittling, paralysing its victims, but with the soundness and yet leniency of real capability, and wishful to bring out the best side of the painstaking artist, be his foot on the highest or lowest step of the ladder. Here a performance is greeted by no hollow compli-

ments, no bored faces are shewn, for all are really interested. On looking round the room the general aspect of the assembly leans towards the æsthetic with a flavour of independent dowdiness, or setting at naught the goddess of fashion which is so apparently worshipped at Mrs. A.'s temple. But under the Liberty hat-brims there are such flashes of intelligence and intensity of expression, that amply atone for any limpness of outline. Mind first and body after is somehow here defined, reversing the usual order of society. Yet we take in with pleasure the picture the eldest daughter of the house makes, with her Burne-Jonesian head outlined against an olive-hued back ground, as she sits unconscious of effect, and when the tones of "Du meine holder Abendstern" vibrate upon the air, you feel, eye and ear alike, satisfied. It is with a sigh you tear yourself away to other scenes not so sympathetic. At Mrs. C.'s house, I am ashamed to say, we stay exactly ten minutes. We will skip the entry and preliminaries as they are strangely like those at Mrs. A.'s, and perhaps the features of two London afternoon parties are akin to the twins of Siamese fame. If a difference is to be noted, Mrs. C.'s friends are of a better stamp than Mrs. A.'s. There is less exuberance here, fewer Jewish noses, less patchouli, and yellow hair, certainly less laughter. The faces are of an expressionless Philistine type, the remarks platitudinal from the scraps one hears. A deadly dullness pervades the atmosphere: one almost wishes for Mrs. A.'s newest sensation to enliven things. A tight-rope dancer for instance might—but these sentiments are interrupted by the master of the house, a retired colonel, who has been standing miserably enough in the doorway surveying the scene, as who should say, "Why on earth did I give a party?" His reflections have been broken into suddenly by his better half who whispers warmly, "Now, William, *do* make them begin, nobody will talk till they do." What was this mysterious element which was to unloose the tongues which already, it seemed to me, were doing their duty nobly. A young lady, of the type as deadly familiar and common-place as some of our better known streets in the metropolis, approaches me, and says mysteriously, "Do come to the front, Mr. D, it is such fun to see them do it. I hear they can play the 'Blue Bells of Scotland' with variations!"

A large dinner table, covered with a hideous green rep cloth, occupies the further end of the drawing room, and on it are bells, dinner bells, of every size and variety. Their wielders are ready, waiting to perform, in costumes of a color and shape well calculated to drive the Burne-Jonesian maiden to despair. A wild clang sounds in my tortured ears, and I turn and flee, invoking the protection and aid of sweetest S. Cecilia.

A. S. W.



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Important alterations will be made in the forthcoming Syllabus for 1899, which will be issued on or before 1st August.

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In the Local Centre Examinations the Harmony and Counterpoint Fees will be reduced from Two Guinea to One Guinea for each subject.

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SAMUEL AITKEN, *Hon. Secretary*.

Central Office, 32, Maddox Street, London, W.

Gloucester Musical Festival Notes.

THE CHORUS.

Mr. A. Herbert Brewer followed the example set by his predecessor, Mr. C. Lee Williams, in relying on Gloucestershire, Worcester and Hereford for his chorus. The members names are appended; and the following tabular statement shows at a glance how the 273 voices were distributed:—

	Soprano.	Alto.	Tenor.	Bass.	Total.
Gloucester.....	23	16	16	23	78
Hereford	16	13	11	10	50
Worcester	12	10	11	11	44
Bristol	20	20	22	20	82
Cheltenham	2	3	3	3	11
Tewkesbury	2	1	1	1	5
Stroud	1	0	0	1	2
Leonard Stanley	0	0	1	0	1
Totals.....	76	63	65	69	273

—:O:—

In speaking of the chorus the *Gloucestershire Chronicle* says:—"What gave a finish to the whole performance, and such a finish as is rarely attained, was the careful attention to marks of expression, to sforzandos, to crescendos and diminuendos, and, generally, to light and shade. The Choristers have

covered themselves with glory. But there are two men who are justly entitled to share in the honours of the day. It was (and happily still is) Mr. J. A. Matthews, of Cheltenham, who always maintained that local resources were ample for any demand which could be made upon them, and who for years has worked for the principle of depending upon local talent. But it is only to-day that his prescience and judgment have received their triumphant vindication. That vindication has been afforded by Mr. Brewer, to whom it is to be given the distinguished honour of having made clear, beyond all possibility of denial, what superb materials the three Counties can produce."

—:O:—

The same writer says of Miss Agnes Nicholls' performance in "Judas Maccabæus,"—"Miss Agnes Nicholls made her debut in a charming rendering of "Pious Orgies," which suited her sweet and carrying, if not powerful, voice. But this artist is very young, and there is time for development of physical force. She sings with admirable taste, intelligence, and simplicity. Her production is good and without apparent effort. She was also very successful in "O Liberty." But her chief success was in "From mighty Kings," which was sung with vigour and with the revelation of more latent vocal power than was before in evidence. Mr. J. A. Matthews and Cheltenham should be proud of this young artist, who is a native of Cheltenham."

—:O:—

The same critic says—"Again, in the two famous solos, "Woe unto them" and "O rest in the Lord," Signorina Ravogli happily recalled a forgotten ideal. In the former, denunciation, warning, pathos, and dignity were happily blended, and the tempo was just what it should be. In the latter aria, the highest possible ideal was attained, both in conception and execution. It is the song of an angel, and the rendering was absolutely perfect. But what I no less enjoyed was a return to the tempo, once traditional, as Miss Williams received it, and as she handed it on to Miss Dolby. These columns have contained my protest year after year against the slow tempo adopted, and the habitual misinterpretation of the aria. In the name of Art, our warmest thanks are due to Signorina Ravogli for having given the true interpretation, and restored the original tempo. A lady, fresh from the performance, lamented this afternoon that she had never heard the aria so badly sung. "In what way?" "Oh! it was taken so fast!" Exactly so. What else—ludicrous as the criticism was—what else can you expect from the general public, when for years they have been accustomed to the drawl of a debased sentimentality, which has substituted a Cathedral "Largo" for Mendelssohn's

"Andantino," and dressed up the consoling message of an Angelic Being in the tawdry and mawkishly sentimental trappings of the broken-hearted heroine of a modern sensational novel? But I met a well-known conductor outside the Cathedral. He, at any rate, sympathised with my feelings, adding—"Ah! it took me back thirty-five years." Mr. Ben Davies sang the tenor music very artistically, with a happy absence of vibrato, with admirable feeling, and apparently with genuine appreciation by the audience."

—:O:—

There were no less than eight composers at the Festival who conducted their own compositions, viz.: Mr. A. H. Brewer, Mus.Bac., Dr. C. Harford Lloyd, Mr. C. Lee Williams, Mus.Bac., Mr. Edward Elgar, Mr. S. Coleridge-Taylor, Sir Hubert Parry, Mus.Doc., Dr. C. V. Stanford and Dr. Basil Harwood.

—:O:—

Dr. Charles Harford Lloyd's overture is mainly in the accepted form, with much elaboration of the chief subject of the quick movement. The work is rather suggestive of Mendelssohn, recalling the Scotch Symphony and the Allegretto from the symphony of the "Hymn of Praise." It is, however, an excellent piece of work; and, though somewhat subdued for a festival occasion, very interesting in performance. Dr. Lloyd is a Gloucestershire man.—*Birmingham Daily Post*.

—:O:—

Dr. Basil Harwood, whose Psalm, by the way, was not composed for the Festival, is a Gloucestershire man.

—:O:—

Sir Hubert Parry has written his finest music for the meetings of the Three Choirs, says the "Morning Post," and "A Song of Darkness and Light," may at once be said to be of equal artistic interest with his previous contributions to their musical schemes. Dealing with the numbers in detail the critic remarks that Sir Hubert has written nothing finer in his most inspired moments than the one entitled "Mystery" and the lofty nobility and sustained power of the music is magnificent.

—:O:—

Miss Anna Williams, whose retirement from the public platform is still regretted, was a visitor to the Festival. She was the guest of Sir Hubert and Lady Maud Parry at Highnam Court.

—:O:—

Several Americans were at the Festival, and they have a practical way of showing it. A Gloucester man on the other side of the Atlantic advised two young ladies to attend the performance of "Elijah." They did so, and were so impressed with the scene and the oratorio that they immediately cabled the fact to their friend.

For Madame Albani, it seems, the Gloucester Wagon Company specially built a state carriage, which, doubtless, after the present week, will be used by some humbler lady of the locality.—It is the subject of remark in Gloucester that Sir Hubert Parry does not use his title of knighthood in his own domain. In the official programme book he is described as "Dr. C. Hubert Parry," while on Monday a huge trolley was observed in front of the Cathedral with the large letters "C. H. H. Parry, Esq., Highnam Court, Gloucestershire," painted upon it. Musical knighthoods have of late years been made rather cheap.—*Truth*.

—:O:—

VERDI'S NEW WORKS.

The latest works of the "Grand Old Man" of music must be regarded from a higher standpoint than that of national taste, and so looked at they stand out as impressive, moving, almost awe-inspiring, in moments when the composer gives his splendid impulse free rein. The "Hymn to the Virgin," sung without accompaniment by Mesdames Ella Russell, Nicholls, King, and Hilda Wilson, made an effect which could be felt in the necessary absence of applause. The work is one of great difficulty, but the four artists fairly conquered it, and the audience thrilled to the touch of strains so lofty and beautiful. The chorus dealt with the "Stabat Mater" and "Te Deum" no less effectively, the general result being to make memorable the first performance in England of works which are not likely to die. Mr. Randegger, who was present, at once wired to the venerable master news of the first great success of his latest music. May the information inspire him yet again, octogenarian though he be!—*Daily Telegraph*.

—:O:—

The greatest interest was evinced in the appearance of Mr. Coleridge Taylor to conduct the Ballade specially written by him for this Festival. As there is a good deal of curiosity about the man and his music, it will not be out of place to repeat some information we have gathered, especially, as we think, Gloucester has practically introduced to the musical world one who will literally make himself heard. Mr. S. Coleridge-Taylor, who is a coloured gentleman, was born in London only twenty-three years ago. His father was a doctor, a native of Sierra Leone, and his mother was an Englishwoman. At the age of seven he commenced studying the violin, and entered the Royal College of Music as a student of that instrument in 1891; but it was for composition that he won a scholarship two years later. Mr. Coleridge-Taylor explains in the Gloucester *Citizen* that the title "Ballade," as applied to his new orchestral composition "Ballade in A Minor" was not of his choosing, and that his work would be much more

accurately described as a "Rhapsody." I fully agree with the clever young composer, but who, it may be permitted to ask, was guilty of the absurdity of conferring upon it so awkward and unmeaning a title? Surely in these matters a composer ought to be allowed to know best.

—:O:—

Now a word as to the audience. From time to time some mistaken individual rises at a certain point in a chorus, and by degrees the whole audience does the same. This time at the word "Wonderful," in "For unto us," this scene was enacted. Twice during "Lift up your heads" the audience rose and sat down again. If this sort of thing goes on the clerical authorities will have to take the matter in hand, and rehearse the audience, so that it may be done "decently and in order." I am afraid the proceeding is partly due to describing these performances as services; but as this week a good deal of the music was set to a tongue not "understood of the people" the definition cannot stand.—*Birmingham Daily Post*.

—:O:—

A good story of the "Things one would rather have expressed differently" type was whispered about Gloucester. Some "crank" had been writing to the local papers complaining that during the Festival he was not admitted to the Cathedral free, that being a place of worship. The "crank" turned up at the Cathedral the other day, and was told he could not be admitted without a ticket. "Do you mean to tell me," he excitedly argued, "that I shall require a ticket to enter the Kingdom of Heaven?" "Well, no," explained the polite steward; "but you won't hear Madame Albani in Heaven." And then, when the enormity of his remark dawned upon him, that steward turned and fled.—*Daily News*.

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Counterpoint Notes.—No. xviii.

By J. E. Green, M.A., Mus.Doc., etc., Vicar of Farmcot, Glos.

In bringing this series of articles to a conclusion, the writer feels that, reviewing all that has been previously stated, much has been omitted through want of space, cost of printing music in staff notation, and formulating a complete and succinct musical theory within the limits and under the conditions of articles. He is also aware that the various rules that have been enunciated want a better form of arrangement, in order to make them of more practical value to the musical student. These articles are but a condensation of more voluminous notes collected from an observation of the writings of J. S. Bach, Mendelssohn, and S. S. Wesley. They are intended to serve only as a guide to those who wish to make a more intelligent study of music, especially to those who seek university degrees in that faculty. The writer feels that a liberal musical education must draw out and develop the student's latent musical talent, rather than indoctrinating him with mere formulæ. No amount of information infused into the mind will produce excellence in any branch of study, but mere suggestions will often awaken and evoke thoughts which, with cultivation, will produce great things. No one's reading should ever be in excess of his mental appreciation and assimilation. And the art of music is no exception to this general rule.

In reading through the foregoing articles, a few misprints still find a place, but they are not of so serious a nature as to confuse the reader. There are one or two apparently contradictory statements which might be liable to be misunderstood; but they are really complementary of each other, and are due to the fragmentary manner in which the articles have been put together in order to make them coherent at all. The whole subject of fundamental or natural discords has been omitted; their real place being under the head of radic progression. They may be regarded as a sort of appendix to the fourth species of counterpoint. Under the head of radic progression moreover, there have been omitted the chord of the augmented sixth, and the whole subject of false notation. Theorists have not yet made up their minds whether the chord of the augmented sixth is referable to one root or two. Analogy points to one root, expediency to two: if it has two roots clearly it cannot come under the definition of radic progression to be presently enunciated. False notation is the practice of writing notes which are accidental to the key signature, yet incidental to the root—present or implied—of the chord, employing such accidental figures as are easy of execution to the

performer, quite irrespective of the fact of their properly, and with scientific accuracy, expressing the true relation they bear to the root of the chord, of which they form part.

We have omitted previously to note, that the chord of the sixth on the dominant of the minor key is used as an ordinary first inversion of a common chord, by J. S. Bach in his toccata in C for the organ (vol. iii. Peter's Edn., No. 8); also in the second movement in his fugue on St. Anne's tune. This chord is forbidden in "Macfarren On Counterpoint." The chord really is a dominant thirteenth, and as such, and being a fundamental discord, it requires resolution. The dissonant element being, that the uninverted chord is an augmented fifth on the mediant of the key, which is forbidden by the didactic rules of counterpoint.

When treating of consecutive dissonant intervals under the head of harmonic progression in the third species of counterpoint, the case of J. S. Bach's Toccata in F was omitted. The consecution of dissonant intervals in that part which is over the tonic pedal, and is in canon, is unusual. It is escaping the difficulty involved in attempting an exegesis of it, to say that the exigency of the canon requires such intervals. They are intentional, and when contrasted with Bach's other writings, are quite in line with them. The harmonies or chords over the pedal are few and simple, the most extreme dissonance being that of the tonic minor seventh. Generally, during the canon, there is one root in each bar. The canon contains instances of the dissonant harmonic interval of the ninth, followed by that of the seventh, when both are passing notes over the same chord.

Some explanation is due for the use of the three terms—melodic progression, radic progression and harmonic progression—which are the foundation upon which the principle contained in the theory enunciated in these articles is built. To reason from analogy. The three motions of the earth, the three dimensions in mathematics, the trinity in unity of theology, the three primary colours of art, all point to the reasonableness of a three-fold basis for music contained within the unity of principle. The notion came to the writer under the following circumstances:—One morning, during the enervating heat of the May term at Cambridge, I was attending a lecture on acoustics. While the lecturer was working out a trigonometrical calculation for his class, a semi-conscious sleep fell upon me; and during the few moments that it lasted the whole theory of music, and not only a simple harmonic vibration, seemed to me to be represented by the figure of a triangle. The notion was indistinct, but real and lasting. On regaining full consciousness it seemed to me to be

quite possible to express the whole theory of music under three progressions, melodic, radic and harmonic. The following diagrams will make my meaning clear:

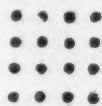


Fig 1.

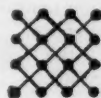


Fig 2

Let the sixteen dots in Figure 1. represent four chords each composed of four parts, treble, alto, tenor, and bass. Let the four uppermost dots represent the treble part: the second row of horizontal dots the alto, the third from the top the tenor, and the bottom row the bass part. Let the first row of verticle dots represent the first chord, the second row the second, and so on. These sixteen dots may thus represent a segment of a four-part score. We will now demonstrate how these figures may express melodic, radic, and harmonic progression.

1.—Let the horizontal order of any one of the four lines of dots represent the melody of that part in the score. This conveys, through the eye to the mind, the notion of the melody of one and all the parts, during the performance of the four chords selected. And this is called melodic progression.

2.—Let the vertical order of any one of the four lines of dots, represent the construction, or edification, of that particular line, upon the bass or lowest part present. This order represents a chord, or simultaneous combination of notes, with reference to one root, which is either contained or implied within that chord. This is radic progression, *i.e.*, which regulates the order of roots.

3.—Let the diagonal order and connecting lines (Figure II.) of any line of dots, represent the relationship of any two parts in the score to each other. (The whole number of parts are of course moving, though, for purpose of investigation, only the motion between two parts can be determined at one time.) Now, as radic progression is the relationship to each other of those two parts when stationary, so harmonic progression—represented in Figure II. by the diagonal connecting lines in either direction—shows the relationship, either to other, of the motion of those two parts in question. This is harmonic progression.

Thus, generally, melodic progression consists of single notes moving in succession, with a view only to their being melodically correct. Radic progression treats of any number of stationary notes in combination, with a view to its being acoustically correct. Harmonic progression treats of the correlation of two moving notes to each other—or of one moving and one stationary note—with a view

to their satisfying the conditions of the canons of musical syntax.

Now it is quite clear that these three motions are simply the resolutions into simple motions, of the threefold motion contained in any two or more parts of a musical score. This has been the foundation upon which the theory expounded in these articles has been built.

The writer cannot conclude this series of articles without acknowledging his indebtedness to his friend, the Rev. H. Drake, of St. John's College, Cambridge, for his kind trouble both in revising the manuscripts and reading the proofs; also to Mr. Sylvan E. Jones for transcribing the manuscripts into a text.

[FINIS.]

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—:O:—

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The Holiday Classes were attended by a large number of professional musicians, including Doctors of Music, Bachelors of Music, Organists, eminent Pianists, Conductors, and others. This fact is enough to show that the system has created great interest in this country. The value of the system is now fully understood, and there is no doubt it will continue to extend in popularity. The recitals given during the course by Mr. Otto Pfefferkorn and Students, were most enjoyable and artistic, and were largely attended by those under the Virgil Clavier treatment. The principal of the School, Mr. Virgil, lectured in his usual pleasant style. We are informed that pedal Claviers have been supplied to a large number of organists in the United States, and they will be introduced here shortly.

"The Minim" Examination Questions on the Theory of Music.

SET I.—NOTATION AND RESTS.

- I.—Write on a stave the notes in common use, commencing with the longest note.
- II.—Write on a stave the rests equivalent to the notes, commencing with the shortest rests.
- III.—Re-arrange the following named notes in notation in the order of their time values, commencing with the longest. (a) dotted crotchet, (b) double dotted minim, (c) a breve, (d) dotted quaver, (e) demisemiquaver, (f) dotted semibreve, (g) double dotted semiquaver.
- IV.—Represent the collective value of a double dotted minim, three quavers, a double dotted crotchet, and five semiquavers by one dotted note.
- V.—Write a rest to represent the sixth part of a dotted crotchet rest.
- VI.—Give silence value of a dotted minim of three different arrangements of rests.
- VII.—Express the value of a semibreve note in four different ways.
- VIII.—Add together a dotted crotchet, a dotted quaver, a semiquaver, a quaver, three semiquavers, and two demisemiquavers. Give one note to represent the value.
- IX.—Write in semiquavers, (a) a quintuplet, (b) a quadruplet, (c) a triplet.
- X.—Give a rest which is used to indicate a bar of silence in any kind of time.
- XI.—If seven semiquavers were written to be played in the time of three quavers, how would they be grouped? Give an example.
- XII.—Write a triplet equal in value to each of the following notes: crotchet, quaver, and minim.

Advice.—(1) Write all questions and answers on ruled music paper. (2) Number each question and answer. (3) Write neatly, and not too crowded, leave space of a stave or two between each question and answer for corrections. (4) Write in ink. (5) Give your name or motto at the end of each paper worked.

The next set of questions will be set on Clefs, Time Signatures, and Rhythm.—Ed. *Minim*.

Odd Crotchets.

The march of righteousness should be played on an upright piano.—*American*.

—:O:—

"How intolerably conceited musicians are as a rule!" "Oh, well, what can you expect from people who are naturally full of airs?"

The Soprano: "I'll tell you during the sermon."
The Alto: "Don't. You'll make too much noise."

The Soprano: "No, I'll drop my voice."
The Alto: "Don't. It's cracked already."

—:O:—

A mother recently took her four-year-old boy to church, but had to be constantly chiding him for speaking out in meeting. He finally broke out: "Mamma, if you won't let me talk, take off my shoes so I can work my toes."

—:O:—

Young Grimsby must be very musical because he has bow legs, he blows his nose like a cornet, he wears ties, he often signs notes, and he has a band on his hat."

—:O:—

Scene: Drawing-room of a country house. Eldest daughter performing Chopin's Nocturne, Op. 37, No. 1. First Lady Visitor: "Oh, yes, I've heard that before, I'm *sure*. I seem to know it so well. Dear me! Who is it by, now? Second L. V.: "Chopin, dear, of course. He is always so sad, isn't he?" The Pater (a sportsman): "Jane, you're giving us all the blues, child! Wake up and put some life into it for, goodness sake!"—*Musical News*.

—:O:—

A school teacher, examining a class in religious knowledge—the lesson being about our first parents in the Garden of Eden—remarked (so we are informed by a Scotch journal): "Now, children, could a greater punishment have been given to the serpent than that of having to crawl on its belly and eat dust all the days of its life?" "Yes," said a bright little lad, "if he had had to walk on the pint o' his tail that would have been a tickler!"

—:O:—

Proud Mother, who has been very anxious for the Professor to hear her daughter play—and expects a shower of praise. "What do you think of my daughter's execution, Professor?"

Professor abstractedly—"I shall be very pleased to witness it, madam."

—:O:—

A Sign of the times.—A pretty girl of twelve summers, smartly dressed, recently enquired at a music warehouse in a fashionable town whether the proprietor could recommend a teacher of the organ, as she wished to take a few lessons. Upon being questioned as to the object of taking organ lessons, she replied "that she was a teacher of the piano, and just wanted to know something about the organ in order to give lessons on that instrument also."

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Gloucester Triennial Musical Festival.

The Festival work commenced in earnest on Saturday afternoon, September 10th, when the forces assembled in the Cathedral to rehearse the music to be rendered the following afternoon at the Opening Service. It was quite apparent that a fine band and chorus had been secured. The careful attention given to the conductor's bâton soon made everything fall into good order. The service on Sunday afternoon was free, and it is estimated that upwards of 5,000 people formed the congregation, which was reverent throughout. The service was most impressive, and should have had a good effect on those who are not favourable to these Triennial gatherings. It opened with Dr. C. Harford Lloyd's new Festival Overture. It is an effective composition of modern tone, and was conducted by the composer. The Magnificat and Nunc Dimittis music was composed for the occasion by Mr. C. Lee Williams, and he conducted it. This is not an elaborate work, but like all Mr. Williams' compositions tuneful and scholarly. It will be useful to any Church Choir. The solo parts are very effective, and were beautifully sung by Miss Agnes Nicholls and Mr. H. Lane Wilson. Mr. A. Herbert Brewer's new Cantata "O Sing unto the Lord a new Song" (Psalm xcvi.) was the principal feature of the service. It is a work of considerable merit and variety. It was written as an exercise for the Mus. Bac. degree, lately obtained at Dublin University. As a musical composition it is very acceptable, and it was carefully performed by the artists named above, the band and chorus. There are some fine specimens of fugal writing in it and the instrumentation throughout is full of colour and effect. The sermon was preached by the Very Rev. the Dean of Gloucester. We give this in another part of our magazine. After the sermon Mr. Edward Elgar conducted his lovely "Meditation" (Lux Christi). This made a great impression on the vast congregation, and a feeling was general that the composition was too short, and there was a longing for more. At the close a collection was made for the Widows and Orphans of the Poorer Clergy of the Three Dioceses, which amounted to £57 3s. 9d. It should have reached double the amount at least, and a thought is suggested that the large congregation did not meet its obligation by contributing so small an amount.

THE REHEARSALS.

On Monday morning the general rehearsal took place in the Cathedral. All the new works were taken in hand and conducted by the composers, except Verdi's which the Cathedral organist was responsible for. In the evening another rehearsal took place in the Shirehall, when great in-

terest was shown in the performance of Mr. S. Coleridge-Taylor's new orchestral composition "Ballade in A Minor." The talented young composer, who is the son of a West African, was warmly welcomed. The work simply amazed the large audience, and there was a desire to hear it again — rather too much to expect at a rehearsal. "The Golden Legend" and other items were taken in hand, and after about 12 hours of music the rehearsal day ended.

"THE ELIJAH."

On Tuesday morning this popular Oratorio, first produced at Birmingham Festival in 1846, and performed in Gloucester Cathedral in 1847, attracted an immense audience. The National Anthem was sung before the Oratorio. The solos were rendered by Madame Albani and Miss Ravogli; the effect was not so good as when sung by the full chorus, as arranged by Costa. The Oratorio received a fine interpretation; the chorus proved itself excellent; it was very fairly balanced; the tone refined, and brilliant when necessary. It was very clear that the Three Counties had sent up a good body of singers, equal to those of any other locality. After years of trial and experience of others outside the present Festival executive, a plan has been firmly established, a policy which might be continued by the other Festival Cities in future, viz.: that of engaging chorus singers resident in the Three Counties. The principals were all in good voice and the band did well. Madame Albani sang the part of the Widow, also the soprano solos in the second part. Her beautiful voice seems to have returned to its former maiden tone, and her impassioned delivery of the Widow's part was a thing never to be forgotten. Miss Ravogli sang the contralto solos; her voice is grand. The part of The Queen was declaimed in a very dramatic style. The solos "Woe unto Him" and "O rest in the Lord," received treatment not familiar to the present generation, but the time of "O rest in the Lord" was as near to Mendelssohn's intention as possible, and it used to be sung so upwards of 30 years ago by the artists who had been associated with the great composer. Mr. Ben Davies made a great sensation with the tenor solos, his rendering of "Ye people read your hearts" and "Then shall the righteous," being given in a most impressive style; never since the days of Sims Reeves have we been so entranced as by the effect of this rendition. Of Mr. Watkin Mills little need be said. It was his first appearance in the rôle of "The Prophet" in Gloucester Cathedral, and it proved a great artistic success. Time has ripened his magnificent voice, and he has triumphed during the past Festival as an artist of the first rank. The quartets and trios were sung

by the above named artists with the assistance of Miss Agnes Nicholls, Miss Jessie King, Mr. Hirwen Jones, and Mr. Henry Sunman. All were excellent, but special mention must be made of the lovely trio "Lift thine eyes," which was beautifully given by Madame Albani, Miss Nicholls and Miss Ravogli; it was never sung better. As regards the chorus singing, it may be said that it was most satisfactory. The *tempo* occasionally was not the fixed standard, but some fine effects were produced, particularly in "Thanks be to God," "Holy, Holy," and "Behold! God the Lord passed by." The part of the youth was sweetly sung by Master Gordon Smith, of the Hereford Cathedral Choir. Mr. Brewer conducted with firmness, and showed that he was fully competent to lead the forces through the lengthened and difficult programme arranged for the week. During the interval the Mayor of Gloucester (Alderman Oliver Estcourt) and the Mayoress (Mrs. Estcourt) gave a luncheon at the Guild Hall, for which upwards of 60 were favoured with invitations, including the artists, civic personages, and some of the critics.

DVORAK'S "STABAT MATER," AND
"THE CREATION."

In the evening these two favourite works were given in the Cathedral before a good audience. The soloists in the first part were Madame Ella Russell, Miss Hilda Wilson, Mr. Hirwen Jones, and Mr. David Bispham. In "The Creation" the artists were Madame Ella Russell, Mr. Hirwen Jones, and Mr. Henry Sunman. All were eminently successful and the choruses were finely rendered throughout; the band contributed to the success obtained, under the able lead of Mr. A. Burnett.

"THE HYMN OF PRAISE" (MENDELSSOHN),
VERDI'S NEW "STABAT MATER," AND
"TE DEUM."

On Wednesday morning great interest was manifested in the first performance in England of Verdi's new and important works. There was a good attendance, but not equal to Tuesday morning. On this occasion three long orchestral works were given in addition to the works named above, viz.:—Organ Concerto in E Minor, by Professor E. Prout; Brahms's Variations on the Chorale "St. Antoni," Haydn; and the Symphony to the "Hymn of Praise." These compositions occupied about an hour and a half; perhaps it was the longest programme of instrumental music ever given in a Cathedral at one performance. Of the Concerto we may express our satisfaction for the clever performance given on the organ by Mr. G. R. Sinclair, the organist of Hereford Cathedral. It was first given at the Crystal Palace in 1872, under Mr. Mann's direction, when Sir John

Stainer was the soloist. One other feature in the selection was the beautiful double chorus "Exitu Israel," by Samuel Wesley, the father of Dr. S. S. Wesley. This grand work was given without accompaniment, and tested the ability of the choir thoroughly. It was rendered with spirit and power; the piano parts being well sustained. The pitch was fairly maintained, the fall being a little under a semi-tone. This was very creditable, and it would have been very difficult to find any choir able to sustain it in better style. Verdi's new works created a deep impression, but the style is unlike all other sacred compositions now so popular. It may take time to bring people's taste and appreciation in touch with these works. We are not inclined to predict a great rush for the performance of either. "The Hymn of Praise" closed the morning's programme. It was throughout a fine performance. The choruses were sung with wonderful power and spirit; the singing of Madame Ella Russell and Mr. Ben Davies was perfect, and Miss Agnes Nicholls again distinguished herself in the lovely duet "I waited for the Lord," with Madame Ella Russell, who was first soprano.

"THE GOLDEN LEGEND" (SULLIVAN) AND
SELECTION.

On Wednesday evening in the Shirehall the only secular concert took place. On this point we do not agree with the management. As there are so many fine secular works, vocal and instrumental, deserving of a place in a Festival programme, some other plan should be adopted. If it were so, the chorus might have a rest on one evening at least. Too much is required. Three performances a day are too many for any body of singers, and it is a bad policy to expect so much from the choir, even with such enthusiastic and able choristers as the Midland and Western Festival Chords.

The programme opened with Wagner's overture, "Meistersinger." This was not the first performance in the County, as it was given at the Cheltenham Musical Festival in 1896. Miss Ellicott's Choral Ballad, "Henry of Navarre," followed. It was written for an Oxford choir some time ago, and is scored for male voices and orchestra, with short bass solos, which were well sung by Mr. Lane Wilson. The work received fair treatment, but more rehearsal was needed to give the necessary "go." It is a very melodious composition and well scored. Great excitement was again caused by the appearance of Mr. S. Coleridge-Taylor, bâton in hand, to conduct his famous Ballade in A minor. This remarkable orchestral work was given with great brilliancy, and each player seemed to thoroughly enjoy the rousing and difficult passages they had to master.

It is a new style of writing, combining a warlike and savage ring, interwoven with beautiful strains of melody and harmony of a modern and pleasing character. At its conclusion there was continued applause, and a desire to have a repetition. The composer appeared twice and bowed his acknowledgements to the excited and admiring audience. Then followed Sullivan's master-piece, "The Golden Legend." This work has been heard several times in the City and neighbouring towns: its attractions remain unchanged. The soloists were Madame Albani, who sung in her best style, Miss Ravogli, Mr. Ben Davies, Mr. H. Lane Wilson, and Mr. Watkin Mills. With such a caste perfection was secured. The choruses were well sung, but not powerful enough for the large and efficient band.

SIR HUBERT PARRY'S NEW WORK, "A SONG OF DARKNESS AND LIGHT."

BACH'S "CHRISTMAS ORATORIO AND SYMPHONIES."

On Thursday Morning another miscellaneous programme was presented to a large audience. Sir Hubert Parry's cantata, "A Song of Darkness and Light," had received very careful preparation, and it was given under the distinguished composer's bâton with fine effect. The choral numbers, as usual, in Sir Hubert's works, were the principal features. Each chorus unfolded fresh beauties and gave evidence of great power of profound musicianship. The beautiful chorus, "Tears! tears! sweet compassionate tears," is a most effective and melodious number. It was given with a thorough appreciation of the words, and in a very delicate manner. The treble solos were sung by Madame Ella Russell in excellent style. This work will be acceptable to Choral Societies, as it is not so exacting as some of Sir Hubert Parry's former works. Beethoven's "Eroica Symphony," and Dr. C. V. Stanford's "Adagio" and "Finale," from his No. 5 Symphony, followed. Both were splendidly rendered. The professor conducted. Parts I. and II. of Bach's "Christmas Oratorio" formed the last part of the programme. This work has been given several times of late at these Festivals. We noticed signs of fatigue with the choir; the pitch is certainly too high for this difficult work, and we hope we have heard it for the last time under such strained conditions. Madame Ella Russell, Miss Hilda Wilson, Mr. Hirwen Jones and Mr. David Bispham, sang in their best form throughout.

"INCLINA DOMINE" (BASIL HARWOOD), and

"JUDAS MACCABÆUS."

On Thursday Evening the Cathedral was again well filled for the performance of Mozart's

"Symphony in G Minor," and Dr. Basil Harwood's Cantata, "Inclina Domini" (Psalm lxxxvi.). This work was composed as an exercise for the degree of Doctor of Music. It is of unusual dimensions and full of effective choral writing. The eight part chorus is very fine, and is a scholarly composition. The cantata was rendered in a fairly effective manner under the conductorship of the composer. The solos were well sung by Madame Ella Russell, but these were not the most pleasing parts of the Cantata, as the compass is not of such a range to give the best vocal effects. The instrumentation is not so full as might have been expected for such massive choral writing. We hope to hear the work again, for it is of more than average interest. Mozart's "Symphony" was finely played under Mr. A. H. Brewer's direction. The "Judas Maccabæus" selection was too long, and coming after the Cantata and Symphony it appeared to tax the energy and patience of the performers and listeners. The bright part of it was the splendid singing of Miss Agnes Nicholls, who sung all the soprano solos — "Pious Orgies," "O Liberty," "From Mighty Kings" and "Wise men flattering." All were rendered in the most impressive and brilliant manner. The young artist made a decided success, and showed her sweet and flexible voice to the best advantage. Miss Agnes Nicholls has made a mark; her future as an oratorio singer is guaranteed. We cannot close without expressing our greatest admiration for this artist, who is, we believe, the youngest who ever occupied so important a position at a 'Three Choirs' Festival. Miss Jessie King had but little to do, but all was done in good style, whilst Mr. Hirwin Jones and Mr. David Bispham sustained the tenor and bass solos with power and effect. The choruses were, for the most part, well sung, but there were signs of fatigue and the programme was much too long.

"THE MESSIAH."

Handel's master-piece, "The Messiah," was first given at a Gloucester Festival in 1757. Year after year it has occupied a place in the Festival programmes. On Friday morning, September 16th, the festival closed with this grand oratorio. In no way has its attractive powers diminished. An immense audience, numbering upwards of 3,000 people, assembled to listen to the familiar strains. The performance was a grand ending to a successful week. The choruses were given in a splendid manner. It was, on the whole, the best performance ever given in the Cathedral. There were signs of careful preparation. We missed many old mistakes of nearly 50 years standing. We are also glad to note that the band parts seemed to be perfect, for there was no confusion or slips, so

common in a "Messiah" performance. We have heard the like before, but it is not a common thing, and it is very difficult to obtain perfection with a work passed over year after year without rehearsal or thought of any kind. The soloists were Madame Albani, Miss Agnes Nicholls, Miss Hilda Wilson, Miss Jessie King, Mr. Ben Davies and Mr. Watkin Mills. All were in splendid voice, and left nothing to be desired. The Trumpet Obligato was played by Mr. Morrow with effect, but it was not faultless. Miss Agnes Nicholls had the honour of singing the final solo of the Festival, viz.: "If God be for us." So ended the Three Choirs Festival with a powerful rendition of the celebrated "Amen" chorus.

Mr. J. A. Atkins, organist of Worcester Cathedral, shared the duties at the organ with Mr. G. R. Sinclair. Mr. A. H. Brewer closed as vigorous as he commenced a week previously. The general arrangements in the Cathedral and Shire Hall were well carried out by the Stewards. The esteemed Secretary, Mr. P. Barrett Cooke, was most courteous and attentive to all comers, and much of the success must be attributed to his energy and care.

The services in the choir at 5 o'clock each day were well attended. The choristers and lay clerks of the three Cathedrals formed a splendid choir, and the fine selections of services and anthems were much enjoyed by the daily worshippers. It should be stated that Mr. Ivor Morgan played in good style a voluntary each day after the oratorio performances. This, perhaps, was not taken much notice of by the congregation leaving the sacred building, but there were some who lingered in the nave until the last strains had been played.

ATTENDANCES AND COLLECTIONS.

The following table shows the attendances at the 1895 Festival, for the purpose of comparison with this year:—

	1898.	1895
TUESDAY—		
Morning Performance (Cathedral) ...	3,142	3,124
Evening Performance (Cathedral) ...	1,895	1,270
WEDNESDAY—		
Morning Performance (Cathedral) ...	1,510	1,731
Evening Concert (Shirehall) ...	718	630
THURSDAY—		
Morning Performance (Cathedral) ...	1,742	1,396
Evening Performance (Cathedral) ...	2,074	2,392
FRIDAY—		
Morning Performance (Cathedral) ...	3,286	3,602
Totals ...	14,367	14,145

The following table shows the amounts collected:—

	1898	1895
	£ s. d.	£ s. d.
SUNDAY—		
Opening Service ...	57 3 9	
TUESDAY—		
Cathedral Service...		15 8 9
Morning Performance ...	113 3 9	116 6 1
Evening Performance ...	25 0 0	16 13 11
WEDNESDAY—		
Cathedral Service		
Morning Performance ...	42 19 6	53 0 10
Evening Concert (Shirehall) ...		5 0 9
THURSDAY—		
Cathedral Service ...		4 19 10
Morning Performance ...	56 6 9	48 7 1
Evening Performance ...	21 11 3	29 14 8
FRIDAY—		
Cathedral Service ...		1 2 8
Morning Performance ...	102 2 6	98 17 9
Evening Service ...		38 1 7
Totals ...	£418 7 6	£422 13 11

To the collections have to be added the contributions of the Stewards (£5 5s. each) and dividends, making the handsome sum of £1,700 13s. 4d. The following table shows the amounts available for the Charity at Gloucester Festivals since 1865:—

	£ s. d.
1865.....	1,286 2 9
1868.....	1,326 5 0
1871.....	1,362 0 0
1874.....	1,333 4 1
1877.....	1,877 9 11
1880.....	1,656 9 10
1883.....	1,515 12 7
1886.....	1,507 12 2
1889.....	1,517 3 0½
1892.....	1,580 0 0
1895.....	1,100 1 7
1898.....	1,700 13 4

A meeting of the Stewards took place on Saturday, September 17th, when the Secretary, Mr. P. Barrett Cooke, presented his report, from which it appears that upwards of one hundred pounds is the deficit on the Festival, as compared with six hundred pounds in 1895.

The Notes.

THE AUTHOR OF "SWEET HOME."—The life of J. Howard Payne, the author of "Sweet Home," was one of remarkable vicissitudes. "Of an evening," says one who knew him, "we would walk along the streets, looking into the lighted parlours as we passed. Once in a while we would see some family circle so happy, and forming so beautiful a group, that we would both stop, and then pass

silently on. On such occasions he would give me a history of his wandering, his trials, and all the cases incident to his sensitive nature and poverty. 'How often,' said he once, 'I have been in the heart of Paris, Berlin, London, or some other city, and heard persons singing, or the hand organ playing 'Sweet Home,' without a shilling to buy the next meal, or a place to lie my head. The world has, literally, sung it until every heart is familiar with its melody. Yet I have been a wanderer from my boyhood.'

—:O:—

PURCELL'S SONATAS.—These works, for two violins and a bass, twelve in number, are prefaced by certain remarks which clearly indicate their composer's admiration of the Italian masters; he says:—"The author has faithfully endeavoured a just imitation of the most famed Italian masters, principally to bring the seriousness and gravity of that sort of music into vogue and reputation among our countrymen, whose humour it is time now should begin to loathe the levity and balladry of our neighbour. The attempt he confesses to be bold and daring; there being pens and artists of more eminent abilities, much better qualified for the employment than his or himself, which he well hopes these his weak endeavours will in due time provoke and inflame to a more accurate undertaking. He is not ashamed to own his unskilfulness in the Italian language, but that is the unhappiness of his education, which cannot justly be counted his fault; however, he thinks he may warrantably affirm that he is not mistaken in the power of the Italian notes, or elegance of their compositions."

—:O:—

STRANGE VOICES.—No one that has not lived in the country and in the neighbourhood of trees has any notion of the strangeness of the sounds that are heard at night. The owls have very different notes. One snores, another to-whoos, and one screams. We have been positively scared by the appalling cries of the horned owl that we have heard in Brittany, like the screams of a person in pain. In Ceylon the devil-bird is a constant source of alarm and inquiry. No one knows exactly what bird it is that produces the horrible blood-curdling cries that thrill through the night air; but it is supposed to be an owl. A friend who has long lived in Ceylon says: "Never shall I forget when first I heard it. I was at dinner, when suddenly the wildest, most agonized shrieks pierced my ear. I was under the impression that a woman was being murdered outside my house. I snatched up a cudgel and ran forth to her aid, but saw no one. The natives regard this cry of the mysterious devil-bird with superstitious terror. They believe that to hear it is a sure presage of death; and they

are not wrong. When they have heard it, they pine to death, killed by their own conviction that life is impossible."

Obituary.

We regret to announce the death of Mr. Thomas Harper, the famous performer on the trumpet, which took place at his residence, 185, King's Road, N.W., on the 27th July. He was born on October 4th, 1816, and consequently was within a few weeks of completing his eighty-second year. He was placed early in life as a student at the Royal Academy of music, where he afterwards became a professor, and continued so for many years. He held the position as principal trumpet at all the leading concerts and musical festivals for many years, and was associated with the principal singers of his day. He has also attended professionally at most of the State ceremonials during the Queen's long reign. He was present at the coronation of William IV. and his Queen Adelaide; at the coronation of Queen Victoria in Westminster Abbey; at the christening of all the Royal children of Her Majesty; at the marriage of the Princess Royal (the Dowager Empress Frederick), the Prince and Princess of Wales, and lastly at that of their Royal Highnesses the Duke and Duchess of York. He was appointed Sergeant-Trumpeter in her Majesty's household in 1884, upon the recommendation of Mr. Cusins, who was then Master of her Majesty's private band, and the Queen honoured him last year by conferring upon him the Jubilee medal.

Mr. Harper was a familiar figure for many years at the musical festivals held throughout the kingdom. His performance of the obligato trumpet parts to "Let the bright Seraphim" and "The Trumpet shall sound" were features in the programmes on all occasions. Mr. Harper was much respected by all who knew him, and his quiet and modest style was very marked on the platform.

—:O:—

The death is announced of William Chatterton Dix, the writer of many popular hymns. Born in 1837, Mr. Dix had, therefore, reached his 62nd year. For a long time he was a resident of Bristol, but lately he removed his residence to Cheddar, where he died on Friday, September 9th. He had contributed hymns to "Hymns Ancient and Modern," "The Hymnary," "The People's Hymnal," "The Hymnal Companion," "The Scottish Hymnal," and most of the denominational collections in England and America, some of them being also translated by missionaries into African and other dialects. The author of such beautiful hymns as "Come unto Me ye Weary," and "As with gladness men of old," will long be remembered.

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